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CENTRAL WASHINGTON UNIVERSITY

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May 8, 2006

Dr. Randy Spaulding  
Higher Education Coordinating Board  
P.O. Box 43430  
Olympia, WA 98504-3430

Dear Dr. Spaulding:

The attached proposal to establish a Bachelor of Arts – Film and Video Studies at our main campus in Ellensburg is being forwarded to you for approval by the Higher Education Coordinating Board.

In accordance with the HECB's *Program and Facility Approval Policies and Procedures*, a copy has been sent to the five other public baccalaureate institutions for review and comment.

Sincerely,

David L. Soltz  
Provost/Senior Vice President for Academic Affairs

Enclosure



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# CENTRAL WASHINGTON UNIVERSITY

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May 8, 2006

Dr. Don Bantz  
Academic Vice President and Provost  
The Evergreen State College, L-3131  
Campus Mail: TA-00  
Olympia, WA 98505-0005

Dr. Ron Dalla  
Acting Provost & Vice President for  
Academic Affairs  
Showalter Hall Room 220  
Eastern Washington University  
Cheney, WA 99004-2496

Dr. Robert C. Bates  
Provost/Vice President for Academic Affairs  
422 French Administration Bldg.  
Washington State University  
Pullman, WA 98164-1046

Dr. Phyllis M. Wise  
Provost & Vice President for Academic  
Affairs  
University of Washington  
301 Gerberding Hall  
Seattle, WA 98195-0001

Dr. Andrew Bodman  
Provost/Vice President of Academic Affairs  
Western Washington University  
Old Main 460  
Bellingham, WA 98225-9033

Dear Colleagues:

Attached is a copy of a proposal to establish a Bachelor of Arts – Film and Video Studies at our main campus in Ellensburg.

In accordance with the HECB's *Program and Facility Approval Policies and Procedures*, I am forwarding a copy of this proposal to the Higher Education Coordinating Board and the public baccalaureate institutions for review.

Please forward your comments directly to Dr. Randy Spaulding at the Higher Education Coordinating Board, with a copy to my attention.

Sincerely,

David L. Soltz  
Provost/Senior Vice President for Academic Affairs

Enclosure

# NEW DEGREE PROGRAM PROPOSAL

## Program Information

Program Name: **Film and Video Studies**

Institution Name: **Central Washington University**

Degree Granting Unit: **College of Arts and Humanities**

Degree: **B.A. Film and Video Studies** Level: Bachelor Type: Arts

Major: Film and Video Studies CIP Code:

Specialization(s): **Critical Studies; Production**

Proposed Start Date: September 2006

Projected Enrollment (FTE) in Year One: 30 At Full Enrollment by Year: 2010 ; 80

Proposed New Funding:

Funding Source: ☒ State FTE ☐ Self Support ☐ Other

## Mode of Delivery / Locations

☒ Single Campus Delivery Ellensburg

☒ Distance Learning Internet; Interactive Video

## Flexible Scheduling

☒ Evening Classes

☐ Weekend Classes

☒ Other (describe) Internet

## Attendance Options

☒ Full-time

☒ Part-time

Total Credits 75 ☒ Quarter ☐ Semester

## Contact Information:

Name: Dr. Linda Beath, Associate Vice President for Undergraduate Studies

Address: Central Washington University, 400 E. University Way, Ellensburg, WA 98926

Telephone: 509-963-1404

Fax: 509-963-2025

Email: beathl@cwu.edu

  
**David Soltz, Chief Academic Officer**  
Provost/Senior Vice President for Academic Affairs

5/9/06  
Date

**Proposal for a**  
**B.A. Film and Video Studies**  
**With Specializations in**  
**Critical Studies**  
**and**  
**Production**

**Central Washington University**  
**March 2006**

## **I. Relationship to Institutional Role, Mission, Program Priorities**

The Central Washington University mission statement asserts that the university is a “stimulating intellectual community that prepares students for lifelong learning and a diverse and changing world.” The mission also speaks to the need to employ “technology to extend the reach of its educational programs” and to “develop and strengthen bachelor’s .... degree programs in ... technological specializations.” Furthermore, the mission statement states that “faculty, staff, students, and alumni serve as an intellectual resource to assist central Washington, the state, and the region...” The College of Arts and Humanities mission complements these commitments with a pledge to “advance knowledge, foster intellectual inquiry, and cultivate creative endeavor among faculty and students.” In particular, the College of the Arts and Humanities pledges to help “people develop greater skill in their powers of creativity, speaking, writing, and reasoning, and in the use of emerging technologies that extend those powers.”

The proposed Bachelor of Arts in Film and Video Studies (FVS) will meet these commitments by preparing CWU students for “lifelong learning” in a “diverse and changing world” – we note, in particular, a world that increasingly relies on film, video, and digital media as a means to evaluate, interpret, synthesize, and transmit information.

Through the FVS program, CWU students will develop “their powers of creativity, speaking, writing, and reasoning” and they will learn to use the “emerging technologies that extend those powers.” Graduates of the FVS program, with their strong ability to appreciate, create, and use film and video as a compelling, timely medium in group presentations, in broadcast mediums, and on the internet will be an “intellectual resource,” as called for the CWU mission statement.

With a FVS program in place, we therefore expect to see knowledgeable, skilled graduates from CWU who can craft persuasive presentations in film/video mediums, know where film/video is, in fact, the most appropriate presentation medium, understand how to assess, explain, and interpret the aesthetic/critical issues that shape film and video production and can use their production and critical/theoretical skills “to assist central Washington, the state, and region in solving human and environmental problems.”

Recognizing that both knowledge and the application of knowledge cross disciplinary lines, Central Washington University has identified interdisciplinary studies as a “Sphere of Distinction.” The Film and Video Studies is a hallmark of the university’s commitment to developing and offering interdisciplinary programs.

## **II. Documentation of Need**

### **A. Student Interest or Demand**

Student interest at CWU in film and video studies has been significant, reflecting national trends. The enrollments of students are high in the film and video studies courses that are already a part of the CWU curriculum. In addition, inquiries about the prospective major have been numerous in anticipation that the program will be formally established soon.

Currently, the only way for a student to pursue a major in film and video studies is through the Individual Studies Program administered by the Associate Vice President for Undergraduate Studies. Prospective majors are required to work with an individual faculty advisor to develop a proposed program of study which must then be submitted and go through a formal approval process. Given the additional effort involved in pursuing this major, a significant number of students have chosen to do so over the past few years. From 2000 to 2004, twenty-seven students were admitted to the Individual Studies Program with Film and Video Studies and related majors (Visual Communication, Film and Video Production, Media Crisis Management, and Video Production and Communication). During the same period, twenty-one of these students completed their degrees. The demand for Individual Studies – Film and Video Studies majors has been so great that it has taxed the resources of the office of the Associate Vice President for Undergraduate Studies. Beginning in Fall quarter 2005, the avenue of Individual Studies is no longer open to students interested in a degree in Film and Video Studies. At the request of Dr. Linda Beath, we have undertaken the development of the Film and Studies degree program to alleviate this situation.

#### **B. Cultural, Artistic, and Intellectual Growth**

The Film and Video Studies Program will provide an intellectually stimulating ground for student artists and critics to exercise their creativity in the development of professional quality film and video productions as well as incisive critical approaches and analysis of contemporary media. CWU and Ellensburg, are home to a number of film series and festivals including the Classic Film Series, the Videmus Lecture and Film Series (International Films), and the newly inaugurated Ellensburg International Film Festival. As well, students and faculty are active in Ellensburg Community Television (Cable Channel 2). Within the limits of the available resources, students involved in film and video production at CWU have already been extremely successful in regional and national competitions. In 2005, for the tenth straight year, Central Washington University students earned top video production honors at the National Broadcasting Society, *Alpha Epsilon Rho* (NBS-AERho) Region 6 Student Electronic Media Competition. CWU students won first place awards in the video commercials, promos and public service announcement category, the comedy program or segment competition, documentary film category, the music, variety, special program or segment category, the music video category, as well as the open show category. On the national level, CWU students have also won three Telly Awards (two Honorable Mentions in 2003, one in 2004), and first and second place awards for "Alternative Programming" at 2005 Spindletop International Film Festival. Film and video production is clearly an area in which CWU can become a sphere of distinction. The addition of the Film and Video Studies major can only enhance the University's reputation in this area.

### **C. Workforce Needs of Local Industry**

Because careers in media, visual communication, film and video production, electronic graphics, and related fields are burgeoning, students are increasingly interested in developing preparedness in these areas. Employers seek graduates who are visually literate, who have a sophisticated understanding of the media as a cultural and aesthetic force, and who have meaningful exposure to the cutting edge technologies of film, video, and electronic image-making. According to the Bureau of Labor Statistics, "Employment in the motion picture and video industries is projected to grow 31 percent between 2002 and 2012, roughly double the 16 percent growth projected for all industries combined. Job growth will result from the explosion of programming needed to fill an increasing number of cable and satellite television channels, both in the United States and abroad. Also, more films will be needed to meet in-home demand for videos, DVDs, and films over the Internet. Responding to an increasingly fragmented audience will create many opportunities to develop films. The international market for U.S.-made films is expected to continue growing as more countries and foreign individuals acquire the ability to view our films."

The growth of the film industry and the image-making media, along with the general revolution in high tech and information management systems in the Pacific Northwest in recent years, has created a strong demand for media literate employees and production staff. Motion pictures made in the region require competent local technical and creative teams, and the increasingly versatile capabilities of Microsoft and other digital and electronic industries call for not only an able but a visionary work force, one schooled in the complex domain of media imaging. In addition, the importance of multimedia learning and the exposure to moving images as part of the curriculum of K-12 has made learning in media and mass communication a mandate for teacher preparation.

Locally, the impact of film and video industry on Washington State is quite significant and corresponds to the continuing demand for professionals in these fields. According to the 2003 study completed by ECONorthwest, "The Economic Impacts of Film and Video Productions in Washington State," this industry's net impacts in 2001 included to over \$316 million a year in income, supporting 8,033 jobs, with over \$656 million in additional economic output with state and local communities collecting \$18.4 million in additional taxes due to film and video production.

According to the Bureau of Labor Statistics, "There are many career opportunities open to students of film and the media arts. Many students go on to film or television school, pursuing graduate work in producing, directing, editing, cinematography, screen writing, acting, and other creative aspects of media... A major in film and media studies can lead to exciting careers in print and media journalism, arts and museum management, film preservation and curation, library science and multimedia tutoring."

Using these career possibilities as a guide and matching them with the occupational descriptions under the category of Arts, Audio-Video Technology &

Communications in Washington State's Occupational Outlook, 2002-2012, available at [www.workforceexplorer.com](http://www.workforceexplorer.com), the following sample demonstrates the employment potential for students with this degree:

- Audio-Visual Specialists: average growth at 6.2% with 19 new employment openings a year;
- Editors: average growth at 9.3% with 51 openings per year;
- Graphic Designers: faster than average growth at 11.9% and 147 openings per year;
- Film and Video editors: slower growth at 1.2% and 5 new openings a year;
- Journalism: average growth at 7.7% and 29 openings a year;
- Museum technicians and conservators: average growth at 6.4% and 5 openings a year.

According to the Higher Education Coordinating Board's "State and Regional Needs Assessment" there are approximately 1,200 projected annual openings for workers with a baccalaureate degree or higher in the occupational category arts, design, entertainment, sports, and media occupations from 2007-2012. (Available on-line at <http://www.hecb.wa.gov/news/index.asp>). Additionally, demand in some "occupations is not met by current supply....with current degree production only meets....75% of the need in editing, writing and performing occupations" (p. 28).

#### **D. Service to the Community**

The community outreach that a media degree promises is manifold: the cultural benefits to the public from the performances, screenings, film series, exhibitions, and original productions will afford versatile entertainment and intellectual invigoration. The major will also provide support to community activities noted earlier (Ellensburg International Film Festival, *Videmus*, and the Classic Film Series), and through the student chapter of the National Broadcast Society (*Alpha Epsilon Rho*), *Namakemono Anime Club* and the Student Film and Video Club. (See letter of support, Appendix G.)

Of particular note, students and faculty in film and video studies will provide additional resources for outreach to the Hispanic and Native American communities. The Communication Department's Bridges Project, funded by GEAR UP grants, creates mentoring opportunities for students and faculty, and has received repeated requests for mentors with the ability to give K-12 students the skills to express themselves through documentary work. Since one element of the degree program is cooperative education, internships and service learning opportunities will allow students to gain professional experience while providing significant community service.

### **III. Support of the Statewide Strategic Master Plan for Higher Education**

In its 2004 Master Plan, the Higher Education Coordinating Board outlined two strategic goals: "(1) increasing opportunities for students to earn degrees and (2) responding to the



state's economic needs." The proposed B.A. in Film and Video Studies does both. As demonstrated earlier, this degree responds to both the current and future student demand for access to a degree in these fields. The data from the economic impact study supports the critical need for trained professionals in these fields with film and video production a substantial contributor to the state's economy. As the report states, "The starting point of nearly all of this economic activity either came from out of state or was displaced from out of state by local firms choosing to spend their money locally. Therefore, if the industry had not been in-place virtually all of the economic impacts would have been a net lost to Washington." (p. 17) The report continues "it is perhaps understandable that public awareness of the film and video sector is not great. Nonetheless, it is a critical source of employment for many Washingtonians and of services essential for the growth and development of many businesses in the state." (p. 17)

#### **IV. Relationship to Other Institutions**

##### **A. Duplication**

Each of Washington State's six public colleges and universities offer film studies-related programs. Eastern Washington University has a Department of Electronic Media and Film which has an undergraduate major and minor, the University of Washington has a Cinema Studies option in its Comparative Literature department, and both Washington State University and Western Washington University offer minors in Film Studies. In addition, the Evergreen State College has a program which it calls Mediaworks.

##### **B. Uniqueness of Program**

None of the six public four-year institutions in the state of Washington offers a degree that is comparable in the scope and depth of the interdisciplinary approach that we now propose for the FVS program at CWU. For example, Eastern Washington University has a Department of Electronic Media and Film with a degree that prepares students for "a variety of roles in creation, production, criticism, and programming." But the EWU program is not interdisciplinary - as is our proposed FVS curriculum - and its focus is primarily upon film and video media as an entertainment medium rather than the broad approach we propose to enable our graduates to work in and across commercial art, cinema, corporate media production, internet, and television. The Cinema Studies program at the University of Washington is not interdisciplinary, nor does it include production components.

The only public institution in the state of Washington with a program that compares to our proposed FVS curriculum is at the Evergreen State College. Its undergraduate program in Expressive Arts features a Mediaworks option that includes both critical/theoretical and production components. However, in contrast to CWU's FVS curriculum, Mediaworks is a one-year sequence. Therefore, there is a considerable difference of scope in the preparation students receive, the work they complete, and the employment opportunities for which they are qualified.

**C. Collaboration with Institutions, Businesses, and/or Community Organizations**

Through the avenue of collaborative education, service learning, and internships, the Film and Video Studies Program plans to establish connections and work collaboratively with a variety of local and regional community organizations, including a variety of film festivals and series, as described in the attached letter of support (Appendix G) from Terri Petry, co-founder of the Ellensburg Film Festival and liaison with the Washington State Film Office. In particular, we seek to create public-private connections in placing students in internships within high-tech sector businesses involved in the creation of new media forms. These will, of necessity develop as the program develops.

**V. Curriculum**

**A. Summary of Credit Requirements**

The Film and Video Studies majors complete a sequence of core courses (20 quarter credits) and choose a specialization in either Critical Studies or Production (75 quarter credits each including core). Minors are available in Critical Studies and Visual Literacy.

**B. Admission Requirements**

The proposed B.A. degree in Film and Video Studies can be selected by students using the normal major declaration process and with assistance from a faculty advisor. Any student with a minimum grade point average of 2.4 may be admitted to this program.

**C. Articulation with Two-year College Degree Programs**

The two film and video studies specializations are designed to be completed within two years. Any Direct Transfer Agreement (DTA) associates degree including but not limited to an Associates in Art, Associates in Arts and Sciences and Associates in Liberal Arts as defined through the Intercollege Relations Commission satisfies the most direct pathway for this baccalaureate degree. Additionally, students seeking a Bachelor of Arts degree may still need to satisfy the foreign language requirement prior to graduating from CWU.

**D. Program Locations, Scheduling, and Delivery Mechanisms**

The program will be centered on the Ellensburg campus. Courses will be scheduled for days and evenings. Field productions may be scheduled for weekends. The primary delivery mechanisms for the program are in-person classroom and fieldwork.

After the initial five-year start-up, if student interest at the CWU University Centers makes the option viable, we will prepare a location notice of intent to expand the program. Many Critical Studies specialization courses could be made available to students at the university centers in the form of internet courses using the Blackboard course management system. Core courses in Film and Video

Studies, Communication and English could be provided to the university centers using interactive video. Because of the technology requirements of the Production specialization, expanding to students at the university centers is unlikely due to cost of equipment and the need for studio space and an editing laboratory.

**E. Course of Study** (*see Appendix A for Form 4*)

The Film and Video Studies program is an innovative, interdisciplinary, undergraduate program leading to a Bachelor of Arts in Film and Video Studies. Students complete a sequence of core courses and chose a specialization in either Critical Studies or Production. Students may choose to complete both specializations; but may count only the core requirements toward both specializations.

Internal course sharing is integral to the makeup of the Film and Video Studies program. Most of the required or elective courses for the major already exist in the CWU curriculum, are part of other major programs, and are regularly taught. These courses include thirty-five offerings from nine departments: Anthropology, Communication, English, Foreign Languages, Philosophy, Political Science, Religious Studies, Sociology, and Theatre Arts. The program requires the addition of six Film and Video Studies courses (FVS), six new English courses (two of which will be shared with the English Writing specialization), three new Communication courses and three new courses cross-listed between Communication and English.

**F. Program Requirements**

**Film and Video Studies Specializations Core**

COM 201	Introduction to Mass Media	4
COM 321	Visual Communication	4
COM 330	Media Aesthetics	3
FVS 250	Introduction to Film and Video Studies	5
ENG 344	Film Theory and Criticism	4
Total		20

**Critical Studies Specialization:**

The Critical Studies specialization explores the history, theory, and criticism of film and television. Students explore not only the meanings of these texts but also the processes by which these meanings are constructed. Students examine the role of the moving image in representing and influencing significant social, cultural, and ideological changes in American and the world and develop the skills to analyze American and international film, television, and new media technologies from formal, aesthetic, historical perspectives.

**Critical Studies Specialization Course of Study**

Film & Video Studies Core		20
COM/ENG 353	The History of Narrative Film	4
COM/ENG 354	The History of Television	4

ENG 461	Studies in Race, Ethnicity, and Culture in American Film and Television	4
ENG 462	Studies in Film and/or Television Genres	5
ENG 463	Studies in the Film Auteur	5
FVS 489	Senior Colloquium	2
Select one International Cinema course:		4
ENG 360	World Cinema (4)	
CHIN 461	Chinese Cinema (4)	
FR 460	French Cinema (4)	
GERM 464	German Cinema (4)	
JAPN 462	Japanese Cinema (4)	
RUSS 463	Russian Cinema (4)	
SPAN 446	Hispanic Cinema (4)	
Elective Courses in Critical Studies:		27
CHIN 461	Chinese Cinema (4)	
COM 341	Introduction to Television Field Production (4)	
COM/ENG 355	The History of Documentary (4)	
COM/SOC 369	Mass Media and Society (3)	
COM 452	Applied Video Production (1-2)	
COM 469	Media and Cultural Studies (4)	
ENG 316	Narrative Screenwriting (4)	
ENG 416	Advanced Screenwriting for Film and Television (4)	
FR 460	French Cinema (4)	
FVS 490	Cooperative Education (1-12)	
FVS 491	Workshop (1-6)	
FVS 492	Practicum (2)	
FVS 496	Individual Study (1-6)	
FVS 498	Special Topics (1-6)	
FVS 499	Seminar (4)	
GERM 464	German Cinema (4)	
JAPN 462	Japanese Cinema. (4)	
PHIL 402	Ethics and Film (5)	
POSC 441	Politics and Film (5)	
RUSS 463	Russian Cinema (4)	
RELS 402	Religion and Film (5)	
SPAN 446	Hispanic Cinema (4)	
TH 166	Theory of Play Production (3)	
<i>Students may repeat the following variable topic courses with different topics:</i>		
ENG 461	Studies in Race, Ethnicity, and Culture in American Film and Television (4)	
ENG 462	Studies in Film and/or Television Genres (5)	
ENG 463	Studies in the Film Auteur (5)	

Critical Studies Specialization Total 75

### Production Specialization

The Production Specialization builds specific skills in media production from a strong foundation of general knowledge of film and television. Students choose

from a range of courses, both introductory and advanced, in all aspects of mediated storytelling, from writing and producing to directing, cinematography and editing. To help students prepare for future employment or graduate film school, all students are strongly encouraged to pursue practical experience through FVS 490: Cooperative Education and FVS 492: Practicum.

### **Production Specialization Course of Study:**

Film & Video Studies Core	20
COM 322 Introduction to TV Studio Production	4
COM 341 Introduction to TV Field Production	4
COM 346 Production Management for Film & Video	4
FVS 489 Senior Colloquium	2
Select one of the following	4
COM 208 Writing Across the Media (4)	
ENG 212 Fiction Writing (4)	
Select one of the following	4
COM 309 Broadcast Advertising & Scriptwriting (4)	
COM 310 Broadcast News Writing (4)	
ENG 316 Narrative Screenwriting (4)	
Select one of the following	4
COM 422 Adv. TV Studio Production (4)	
COM 440 Corporate Media Production (4)	
COM 441 Documentary Production (4)	
Select one of the following	4
COM/ENG 353 The History of Narrative Film (4)	
COM/ENG 354 The History of Television (4)	
COM/ENG 355 The History of Documentary (4)	
Select six credits from the following	6
COM 452 Applied Video Production (1-2)	
FVS 490 Cooperative Education (1-12)	
FVS 492 Practicum (2)	
Elective Courses in Production	19
<i>Courses above not used to satisfy a requirement may be used as elective credits.</i>	
COM 382 History of American Journalism (4)	
COM 432 Directing TV & Film (4)	
COM 460 Communication Law (4)	
COM/SOC 369 Mass Media and Society (4)	
COM 469 Media and Cultural Studies (4)	
ENG 416 Advanced Screenwriting for Film & Television (4)	
ENG 461 Studies in Race, Ethnicity, and Culture in American Film and Television (4)	
ENG 462 Studies in Film and/or Television Genres (5)	
ENG 463 Studies in the Film Auteur (5)	
FVS 491 Workshop (1-6)	
FVS 496 Individual Study (1-6)	
FVS 498 Special Topics (1-6)	
FVS 499 Seminar (4)	
PHIL 402 Ethics and Film (5)	
TH 166 Theory of Play Production (3)	

TH 268	Lighting Technology (2)
TH 356	Theatre Sound (3)
TH 368	Stage Lighting (3)
TH 475	Acting for Film and Television (3)

**Production Specialization Total: 75**

## **VI. Infrastructure Requirements**

### **A. Software Needs and Rationale**

Primary instructional computer use for those courses that require computer labs are well served by existing labs in Bouillon Hall and the Language and Literature building. However, there is a need to standardize software between the two labs to maintain parity and to reduce potential conflicts over specialized resources. To this end, it would be beneficial if the following software were made available in the Bouillon and Language and Literature computer labs:

***Script Werx*— 50 seats license w/17 software guides. Total cost: \$1,400.  
Fifty percent of cost borne by FVS = \$700**

A package of templates for Microsoft Word™ which allows users to write scripts for feature films, teleplays, documentaries or corporate video. (To be used in COM 309, 440, 441 beginning Year 1; ENG 316 and 416 will also use the software beginning Year 2.)

***Storyboard Quick*— 25 seats licenses. Total cost: \$2,228.  
Fifty percent of cost borne by FVS = \$1,114**

An industry standard in storyboarding software which bridges the gap from script to screen, and is an essential element to any production. (To be used in COM 309, 440, 441 beginning year 1; ENG 316 and 416, COM 346 and 432 will also use the software beginning Year 2.)

***Final Cut Pro Studio*— 5 seats @ \$399 ea. + media & docs @ \$35. Total cost: = \$2,030.  
One hundred percent of cost borne by FVS.**

Digital, non-linear video editing software; package price includes, Final Cut Pro 5, Soundtrack Pro, Motion 2, DVD Studio Pro 4, Compressor 2, Cinema Tools 3, Apple Qmaster 2, LiveType 2, plus all printed and electronic documentation and tutorials.

The Department of Communication maintains a video editing lab in Bouillon Hall that is used by broadcast journalism majors and film/video production majors. The department recently upgraded six (6) of the computers with Final Cut Express HD at a cost of \$79 per seat (plus \$35 for the media and documentation). It is imperative for the FVS to maintain parity with industry expectations of skill-levels in entry job positions, to do this the program must upgrade the software on the five (5) higher-end editing computers to remain current with industry standards in digital video production.

## **B. Hardware Needs Rationale**

Whereas, the existing television production studio in Bouillon Hall has been recently retrofitted with some of the latest digital video production equipment, existing field production equipment (Canon GL-1 cameras) are reaching the end of their useful life and should be replaced. A logical replacement camera would be the Canon GL-2 (Mini DV 3 CCD Camcorder, 20x Optical/100x Digital Zoom, Color Viewfinder, 2.5" LCD Screen @ \$1,995 each). However, as an SDTV video camera, the Canon GL-2 is no longer compliant with expected industry standards for HDTV mandated for 2008 — a suitable replacement should be purchased (see below). The Department of Communication recently upgraded the tripods, carrying bags, audio, and lighting equipment for field production and all are in good working order and do not need to be replaced. However, it is recommended that an immediate replacement of two field cameras be initiated with the launch of the FVS program while a planned, phased replacement scheme be implemented for the remaining equipment. It is also recommended that research on appropriate grants be undertaken to facilitate an upgrade of the Bouillon Hall television studio for HDTV to meet industry standards post-2008.

Section 309 of the Telecommunications Act of 1996, set December 31, 2006 as the goal for the cut-over of television broadcasting from analog to digital and the return of the analog spectrum to the U.S. government for subsequent auctioning for PCS usage. Section 309 also allows for extensions; however, and broadcasters have been asking for an extension of this looming deadline as they quickly attempt to ramp-up to meet demand for digital programming. As such, the House Committee on Energy and Commerce recently introduced legislation that sets Dec. 31, 2008, as the final day television broadcasters will be permitted to transmit an analog television signal. Quoting the committee chairman, Joe Barton (R-TX), HD Technology Update e-newsletter (11/01/05) indicated that, "America goes all digital" on Jan. 1, 2009. Likewise, according to the legislation (which has yet to be reconciled with a similar Senate bill) all new televisions 13-inches or more are mandated to include a digital tuner by March 1, 2007. The FCC deadline for larger sets is earlier.

## **C. Hardware Costs**

**Year 1: 4 Canon GL-2 @ \$1,995 each. Total cost: \$7,980. FVS share = \$3,990 (based on 50% use).**

Immediate replacement of Canon GL-1 cameras is required by age and HDTV changeover. Specifications: Mini DV 3 CCD Camcorder, 20x Optical/100x Digital Zoom, Color Viewfinder, 2.5" LCD Screen.

**Year 2: 2 Canon XL-X1 HDV Field Cameras, Tripods & Audio. FVS share = \$20,500 (based on expected 100% use).**

These are demand-based additions to field production inventories. Specifications: The **XL-H1** high definition camcorder and 20x HD video zoom lens with superior Canon optics provide professional level shooters with a low-cost 1080i resolution option for ENG, documentary and reality television production. Filmmakers will also appreciate the extensive Cine controls and 24 frame option the XL-H1 camcorder offers.

**Year 3: 2 Canon XL-X1 HDV Field Cameras, Tripods & Audio = \$20,500.**  
**FVS share = \$10,250** *(based on 50% use).*

These are part of the phased replacement and upgrade of older equipment to meet industry standards for HDTV. Specifications: the **XL-H1** high definition camcorder and 20x HD video zoom lens with superior Canon optics provide professional level shooters with a low-cost 1080i resolution option for ENG, documentary and reality television production. Filmmakers will also appreciate the extensive Cine controls and 24 frame option the XL-H1 camcorder offers.

**D. Library Needs and Resources**

While significant film and video resources are available for Film and Video Studies students and faculty in the CWU library and in the collections of the communication, English, and foreign languages departments, the addition of 20-50 additional films and videos (primarily in DVD format) is anticipated. Film costs vary, but costs range from \$15 to \$30 per item. No additional serial acquisitions are anticipated as the CWU collection is already well-developed. The acquisition of Film and Video texts will be part of the typical book selection process of the CWU library. *(See Appendix F for letter from CWU's Dean of Libraries.)*

**VII. Faculty** *(see Appendix C for Form 6)*

**A. Profile of Current CWU Faculty Associated with the Program**

The Film and Video Studies Faculty come from eight departments across the university, including members of the College of Arts and Humanities and the College of the Sciences. All are full-time tenured or tenure-track faculty. Since most of the courses in the program are already included in the curricula of their respective departments, FVS students will constitute a variable percentage of the students most faculty members teach in their respective film courses.

**B. Additional Faculty Need**

The Film and Video Studies major is an excellent example of what can be accomplished through interdisciplinary cooperation. The Communication Department is delighted to participate in developing and implementing the major.

The Communication department currently has a yearly contracted faculty who teaches in the same content area of broadcast and video production.

We have projected that there are at least nine sections of various courses during the academic year that will be needed to handle the projected number of students for this major. (This is true even the first year, because of the number of Individualized Study Majors already in place, and the interest expressed by current students.) We estimate that the FVS major will require an additional section annually of COM 208, COM 321, COM 330, COM 341, COM 346, COM 432, AND FVS 250, and a .3 section increase in the need for COM 201, COM 309, and COM 310.



## **VIII. Administration and Staffing** *(see Appendix C for Form 6)*

### **A. Program director**

The Film and Video Studies Program will be headed by a Program Director. Under the new CWU Interdisciplinary Studies Programs policy, the office of the provost funds the administrative costs of the interdisciplinary studies program director. Among other responsibilities, program directors assign student advisors, schedule courses and faculty, coordinate internships, budget, chair the program advisory committee, strategic planning, coordinate assessment, and manage program review.

### **B. Support Staffing**

Under the new CWU Interdisciplinary Studies Programs policy, the secretarial staff of the home department of the program director supports the interdisciplinary program; however, because of the specific demands of the Production Specialization, the program will need a part-time (.25) technician for technical support.

## **IX. Students**

### **A. Student Population to Be Served**

Because of the unique characteristics of the Film and Video Studies program at Central Washington University, we expect to draw a student population from within and outside Washington State which, in the past, has been drawn to programs outside the state. While a number of students already enrolled at Central may switch from other majors to the Film and Video Studies program, recruitment efforts will focus on bringing new students and student populations to the FVS major and to CWU.

### **B. Enrollment and Graduation Targets** *(see Appendix B for Form 5)*

### **C. Recruitment and Retention of a Diverse Student Population**

The FVS program was developed with a specific eye toward recruiting and retaining a diverse student population. Both of the faculty members responsible for developing the Film and Video Studies Program are American Indian and share a strong interest in increasing the numbers of minority students at CWU and recruiting these students for the FVS major. The program faculty, especially those in the English and communication departments are among the most diverse at CWU. Numerous studies demonstrate that a diverse faculty has an affirmative impact on recruiting and retaining a diverse student body.

Further, the FVS Program Director and advisory committee plan an aggressive marketing campaign for the major which will target public and private secondary schools with high percentages of minority students.

As noted earlier, the Film and Video Studies major, by use of cooperative education, internships and service learning opportunities, will assist the communication department's Bridges Project, funded by GEAR UP grants. The project is designed to assist Native American and Hispanic students in preparation for college education. The involvement of FVS majors and faculty with Bridges will afford a prime opportunity to recruit minority students for the FVS program.

CWU's office of admissions works closely with academic affairs in recruiting a diverse student body and in its own efforts to support university-wide diversity efforts emanating from the university's mission. The university's mission includes two statements that support these efforts. First, under Goal III is the subgoal, "Expand Central Washington University's student base through recruiting and retention." Second, under Goal VI is the subgoal, "Value diversity of background, experience, belief, and perspective as a means to improve the quality of the educational experience and to achieve civility."

Specific initiatives and activities in the admission's office in addressing these diversity goals are wide and varied. Student representatives from the Black Student Union, MEChA, and AISES assist with telephone calling prospective and admitted students of color. Admissions counselors attend events such as the Yakama Indian Nation College Fair, Moses Lake High School Hispanic College Fair, Native American student fair event at Emerald Downs, and the Centro Latino college fairs in Seattle and Tacoma. Professional relationships and partnerships with organizations focusing on specific populations such as the Migrant Student Leadership Program, Yakama Nation, and the Tlingit-Haida Tribal Council of Alaska.

The office of admissions also supports the Central Visitation Program, which organizes and hosts campus visits to hundreds of first-generation, low-income, at-risk and students of color groups. Students from sixth grade through transfer students participate in these activities. The office also participates in conferences hosted on the CWU Ellensburg campus that attract a diverse population. Examples of such conferences include the Washington State Association for Multicultural Education (WASAME) the Lesbian, Gay, Bisexual, Transgender Alliance (LGBTGA) and the Multicultural Students of Color Conference in Yakima.

## **X. Accreditation**

Central Washington University will not seek specialized accreditation for this program.

## **XI. Program Assessment**

- A. As the field of film and video is constantly changing, program assessment will be critical to the success of this program. Assessment will include students, faculty, and programmatic elements. CWU requires all departments and programs be assessed every five years. An assessment report is prepared and submitted to the appropriate dean and provost for review. The dean and provost then comment on the findings of the report and request that deficiencies be addressed. A process of continuous improvement requires the department chair address any deficiencies and report remedies and progress toward resolution.

As an intermediate program assessment, the department chair will initiate a review every three years to determine the success of the program in meeting the stated program goals with the current resources and personnel. The review will consist of three activities. First, all students will fill out Student Evaluation of Instruction (SEOI) forms at the conclusion of each course providing information on a multitude of issues dealing with the course and instructor. Second, a lead instructor for the program will hold a focus group meeting with graduating seniors for an end-of-program student assessment of the strengths and weakness of the program. Third, an employment satisfaction survey will be mailed to graduates and their employers to provide information on the effectiveness and suitability of the graduates' educational experience in relation to their job function. The results of this assessment are to be presented to the program director for review and for any necessary program improvement.

## B. Programmatic Goals and Objectives

Program Goals	
Student will achieve visual literacy -- the ability to appreciate, interpret, use, and create images using both conventional and digital media in ways that advance innovative learning, collaborative communication, critical thinking, & creative decision making.	
Students will demonstrate themselves to be informed viewers, critics, and consumers of visual information in its various forms and to recognize the cultural and social contexts that shape visual media in various historical periods, including issues of diversity and gender, American national identity, and international perspectives	
Students will demonstrate themselves to be knowledgeable designers, composers, and producers of visual information in its various forms which demonstrates sensitivity to the subject matter and authorial voice as well as mastery of industry standards in production techniques and aesthetics.	
Program Objectives	Assessment
Students will be expressive, innovative visual thinkers and successful problem solvers.	Students will be able to solve theoretical and practical problems in the analysis and production of creative film and video projects.
Students will be able to demonstrate their ability to analyze and interpret the emotional, psychological, physiological, and cognitive influences in perceptions of visuals.	Students will be able to analyze and interpret film and video in terms of the emotional, psychological, physiological, and cognitive influences
Students will be able to demonstrate knowledge and apply the different theoretical perspectives on the role of and power of media within society to influence social values, political beliefs, identities and behaviors.	Students will be able to apply theoretical perspectives in media analysis.
Students will be able to identify and critically discuss issues in film and television including ethics, objectivity/ subjectivity, censorship, representation, reflexivity, responsibility to the audience, and authorial voice.	A portfolio which will include critical assignments designed to identify and critically discuss issues in film and television including ethics, objectivity/ subjectivity, censorship, representation, reflexivity, responsibility to the audience, and authorial voice.
Students will be able to develop a critical approach for examining the portrayal of a specific race, ethnicity or culture in film.	A portfolio which will include critical assignments designed to examine the portrayal of a specific race, ethnicity or culture in film.
Students will be able to apply basic production management knowledge to problem solving in the management of film/video productions as varied as narrative features, documentaries, advertisements, and promos.	A portfolio of assignments on problem solving and use of production management skill-sets.
Students will be able to communicate artistic vision in assembly of final edited film project(s).	Short films evaluated for clarity of story, effective use of cinematic elements, and knowledge of the film craft.
Students will be able to manage all aspects of the creative process, from initial idea and inception to implementation of production strategies to project completion and marketing	Portfolio of assignments on the pre-production, production, and postproduction of a film/video project.

## **XII. Student Assessment**

### **A. Student Learning Outcomes**

<b>Student Learning Outcomes</b>	<b>Assessment</b>
Students will be able to demonstrate an advanced understanding of the production elements, narrative structures and genres of film and television.	Portfolio of assignments; examinations, oral presentations; critical essays.
Students will know and be able to demonstrate their understanding of the history of the American and International media industries.	Portfolio of assignments; examinations, oral presentations; critical essays.
Students will develop and be able to express verbally and in written assignments an understanding of film as a medium of culture and to identify, articulate, and critique the representations and treatments of race, gender, and class.	Portfolio of assignments; examinations, oral presentations; critical essays.
Students will learn and be able to apply the major theoretical approaches to cinema, such as auteurism, structuralism and post-structuralism, semiotics, and psychoanalytic, feminist, and postcolonial theories.	Portfolio of assignments; examinations, oral presentations; critical essays.
Students will learn and be able to identify the paradigmatic structure and features of a screenplay and describe the five basic principles including backstory, arena, character spines, story arc, and plot development.	Portfolio of assignments; examinations, oral presentations; critical essays.
Students will gain an understanding of the theory of auteurship and an overview of the dominant stylistic, thematic, and ideological features of the works of select major American and international auteur directors.	Portfolio of assignments; examinations, oral presentations; critical essays.
Students will be able to communicate artistic vision in assembly of final edited film project(s).	Portfolio of assignments on casting, rehearsals, camera-actor blocking, scheduling and team building in the production process; film shorts.
Students will be able to organize the production elements of a television show or film, with emphasis on the function and operation of studio lighting, audio, and cameras	Portfolio of assignments on production elements; film shorts.
Students will be able to prepare program treatments, storyboards, and scripts for a broadcast	Portfolio of assignments which include program treatments, storyboards, and a script of a film or video project

### **B. End of Program Assessment**

End-of-program assessment will be conducted in the FVS 489: Senior Colloquium. Two sections of FVS 489 will be offered yearly, one for the Production specialization and one for the Critical Studies specialization, Critical Studies minor, and Visual Literacy minor. As students progress through the major, they accumulate artifacts for

their end-of-program assessment course. The specific artifacts, as determined by the Student Learner outcomes of the specific minor or specialization, will be evaluated holistically in FVS 489. At the completion of FVS 489, the students will have a portfolio of their work, including written texts and film/media artifacts, to present to future employers as evidence of their competencies.

**XIII. Budget** *(see Appendix D for Form 7)*

**XIV. External Evaluation of Proposal** *(see Appendix E)*

Three external reviewers were contacted. They were:

Dr. Mark A. Tolstead, Professor  
Division of Communication  
Director of Broadcasting  
University of Wisconsin – Stevens Point

Dr. Joanne M. Lisosky  
Associate Professor  
Communication and Theatre Department  
Pacific Lutheran University

Dr. Robin Riley  
Assistant Professor  
Journalism and Mass Communication  
New Mexico State University

Included in the appendix are the letters written by each of the reviewers and Central Washington University's responses. All three reviewers see great merit in the curriculum and student learner outcomes. Two concerns raised by Dr. Tolstead concerning curriculum specifically were "mastery of media writing" and "exposure to legal issues." These concerns are addressed in an accompanying narrative with an explanation of the details pertinent to specific course curricula.

## **Appendices**

<b>Appendix A</b>	<b>Form 4</b>	<b>Required Course Work</b>
<b>Appendix B</b>	<b>Form 5</b>	<b>Enrollment &amp; Graduation Targets</b>
<b>Appendix C</b>	<b>Form 6</b>	<b>Program Personnel</b>
<b>Appendix D</b>	<b>Form 7</b>	<b>Program Costs &amp; Revenue</b>
<b>Appendix E</b>	<b>External Reviews and Biographies</b>	
<b>Appendix F</b>	<b>Letter from CWU Dean of Libraries</b>	
<b>Appendix G</b>	<b>Letter of Support</b>	

# Appendix A

## FORM 4

### REQUIRED COURSE WORK

Prerequisite Courses - NONE		
Film & Video Studies Core Program Requirements		
Course Number	Course Title	Credits
COM 201	Introduction to Mass Media	4
COM 321	Visual Communication	4
COM 330	Media Aesthetics	3
FVS 250	Introduction to Film and Video Studies	5
ENG 344	Film Theory and Criticism	4
	<b>Total Core</b>	<b>20</b>
Critical Studies Specialization		
	Core	20
COM/ENG 353	The History of Narrative Film	4
COM/ENG 354	The History of Television	4
ENG 461	Studies in Race, Ethnicity, & Culture in American Film & Television	4
ENG 462	Studies in Film and/or Television Genres	5
ENG 463	Studies in the Film Auteur	5
FVS 489	Senior Colloquium	2
	Select one of the following	4
	ENG 360 World Cinema (4)	
	CHIN 461 Chinese Cinema (4)	
	FR 460 French Cinema (4)	
	GERM 464 German Cinema (4)	
	JAPN 462 Japanese Cinema (4)	
	RUSS 463 Russian Cinema (4)	
	SPAN 446 Spanish Cinema (4)	
	<b>Electives</b>	<b>27</b>
	COM 461 Chinese Cinema (4)	
	COM 341 Intro to Television Field Production (4)	
	COM/ENG 355 The History of Documentary (4)	
	COM/SOC 369 Mass Media and Society (4)	
	COM 452 Applied Video Production (1-2)	
	COM 469 Media and Cultural Studies (4)	
	ENG 316 Narrative Screenwriting (4)	
	ENG 416 Advanced Screenwriting for Film and Television (4)	
	FR 460 French Cinema (4)	
	FVS 490 Cooperative Education (1-12)	
	FVS 491 Workshop (1-6)	
	FVS 492 Practicum (2)	
	FVS 498 Special Topics (1-6)	
	FVS 499 Seminar (4)	
	GERM 464 German Cinema (4)	
	JAPN 462 Japanese Cinema (4)	
	PHIL 402 Ethics and Film (5)	
	POSC 441 Politics and Film (5)	
	RUSS 463 Russian Cinema (4)	
	RELS 402 Religion and Film (5)	
	SPAN 446 Hispanic Cinema (4)	
	TH 166 Theory of Play Production (3)	
	<i>Students may repeat the following variable topic courses with different topics:</i>	
	ENG 461, ENG 462, ENG 463	
<b>Total Credits Required</b>		<b>75</b>



**FORM 4**
**REQUIRED COURSE WORK (cont'd)**

<b>Prerequisite Courses - NONE</b>		
<b>Film &amp; Video Studies Core Program Requirements</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
COM 201	Introduction to Mass Media	4
COM 321	Visual Communication	4
COM 330	Media Aesthetics	3
FVS 250	Introduction to Film and Video Studies	5
ENG 344	Film Theory and Criticism	4
	<b>Total Core</b>	<b>20</b>
	<b>Production Specialization</b>	
	Core	20
COM 322	Introduction to TV Studio Production	4
COM 341	Introduction to TV Field Production	4
COM 346	Production Management for Film & Video	4
FVS 489	Senior Colloquium	2
	Select one of the following	4
	COM 208 Writing Across the Media (4)	
	ENG 212 Fiction Writing (4)	
	Select one of the following	4
	COM 309 Broadcast Advertising & Scriptwriting (4)	
	COM 310 Broadcast News Writing (4)	
	ENG 316 Narrative Screenwriting (4)	
	Select one of the following	4
	COM 422 Adv. TV Studio Production (4)	
	COM 440 Corporate Media Production (4)	
	COM 441 Documentary Production (4)	
	Select one of the following	4
	COM/ENG 353 The History of Narrative Film (4)	
	COM/ENG 354 The History of Television (4)	
	COM/ENG 355 The History of documentary (4)	
	Select six credits from the following	6
	COM 452 Applied Video Production (1-2)	
	FVS 490 Cooperative Education (1-12)	
	FVS 492 Practicum (2)	
	Elective Courses	19
	COM 382 History of American Journalism (4)	
	COM 432 Directing TV & Film (4)	
	COM 460 Communication Law (4)	
	COM/SOC 369 Mass Media and Society (4)	
	COM 469 Media and Cultural Studies (4)	
	ENG 416 Advanced Screenwriting for Film & TV (4)	
	ENG 461 Studies in Race, Ethnicity, & Culture in Am. Film & TV (4)	
	ENG 462 Studies in Film and/or TV Genres (5)	
	ENG 463 Studies in the Film Auteur (5)	
	FVS 491 Workshop (1-6)	
	FVS 496 Individual Study (1-6)	
	FVS 498 Special Topics (1-6)	
	FVS 499 Seminar (4)	
	PHIL 402 Ethics and Film (5)	
	TH 166 Theory of Play Production (3)	
	TH 268 Lighting Technology (2)	
	TH 356 Theatre Sound (3)	
	TH 368 Stage Lighting (3)	
	TH 475 Acting for Film and TV (3)	
	<b>Production Specialization Total</b>	<b>75</b>

## Appendix B

### FORM 5

### Enrollment and Graduation Targets

Year	1	2	3	4	5
Headcount*	30	50	60	70	80
FTE*	30	50	60	70	80
Program Graduates	5	20	20	25	25

\* In calculating the number of students expected to enroll in the Film and Video Studies program, only students in the major specializations are included. If those expected to enroll in and complete the minors are included, these numbers would be raised by twenty to thirty percent. The minors in Critical Studies and Visual Literacy were designed to be particularly useful for and attractive to Communication, English, and Education majors.

## Appendix C

**FORM 6**

### Program Personnel

<b>Faculty</b>					
<b>Name</b>	<b>Department</b>	<b>Degree</b>	<b>Rank</b>	<b>Status</b>	<b>% in Program</b>
Liahna Armstrong	English	Ph.D.	Professor	Tenured	66
Christina Barrigan	Theatre Arts	M.F.A.	Assistant Professor	Tenure Track	2.2
Lois Breedlove	Communication	M.A.	Associate Professor	Tenured	8.5
Patricia Callaghan	English	D.A.	Professor	Tenured	11.0
Toni Čuljak	English	Ph.D.	Professor	Tenured	5.5
Jeffrey Dippmann	Philosophy	Ph.D.	Professor	Tenured	3.5
Roxanne Easley	History	Ph.D.	Associate Professor	Tenured	2.2
Robert Fordan	Communication	M.A.	Associate Professor	Tenured	20.0
Kelton Knight	Foreign Languages	Ph.D.	Professor	Tenured	2.2
Derek Lane	Theatre Arts	M.F.A.	Assistant Professor	Tenure Track	2.2
Jerilyn McIntyre	Communication	Ph.D.	Professor	Tenured	11.0
Matt Manweller	Political Science	Ph.D.	Assistant Professor	Tenure Track	3.5
Cynthia Mitchell	Communication	M.B.A.	Assistant Professor	Tenure Track	10.0
Stella Moreno	Foreign Languages	Ph.D.	Professor	Tenured	2.2
Michael R. Ogden	Communication	Ph.D.	Associate Professor	Tenured	60.0
Steven Olson	English	Ph.D.	Professor	Tenured	11.0
Lene Pederson	Anthropology	Ph.D.	Assistant Professor	Tenure Track	2.2
Dieter Romboy	Foreign Languages	Ph.D.	Professor	Tenured	2.2
Christopher Schedler	English	Ph.D.	Assistant Professor	Tenure Track	5.5
Michael Smith	Theatre Arts	M.F.A.	Associate Professor	Tenured	2.2
Gerald Stacy	English	Ph.D.	Professor	Tenured	5.5
<b>Total Faculty FTE</b>					<b>2.5</b>

**FORM 6 (cont'd)****Administration and Staff**

<b>Administration and Staff</b>			
<b>Name</b>	<b>Title</b>	<b>Responsibilities</b>	<b>% Effort in Program</b>
Michael R. Ogden	Program Director	Advising, scheduling courses and faculty, coordinating internships, budgeting, chairing program advisory committee, etc.	25
Staff	Technician	Provide technical assistance for production courses.	25
<b>Total Administration &amp; Staff FTE</b>			50

# Appendix D

FORM 7

## Program Costs & Revenue

Program Expenses					
	Year 1	Year 2	Year 3	Year 4	Year n (full enrollment)
Administrative Salaries (#FTE) Benefits @ 38%	5,600	5,600	5,600	5,600	5,600
Faculty Salaries (#FTE) Benefits @ 38%	2,800	62,009	62,009	62,009	62,009
TA/RA Salaries					
Clerical Salaries					
Other Salaries (.25FTE) Benefits @ 29% (Technician)	11,925	11,925	11,925	11,925	11,925
Contract Services					
Goods and Services	3,000	4,000	2,500	2,500	2,500
Travel					
Equipment	3,990	20,500	10,250		
Other (itemize) Library acquisitions	1,500	1,500	1,500	1,500	1,500
Software	2,730	1,114			
Indirect (if applied to the program)					
<b>Total Costs</b>	30,545	105,648	93,784	83,534	83,534
<b>Costs Per FTE</b>	\$1018.00	2113.00	1563.00	1193.00	1044.00
Program Revenue					
	Year 1	Year 2	Year 3	Year 4	Year n (full enrollment)
General Fund					
Tuition and Fees (total)					
Corporate Grants/Donations					
Internal Reallocation*					
*Administrative salaries for interdisciplinary Studies Program are covered by the office of the Provost	5,600	5,600	5,600	5,600	5,600
Other Fund Source (specify)					
<b>Total Revenue</b>	5,600	5,600	5,600	5,600	5,600

**Appendix E**  
**External Reviewer Reports**



**University of Wisconsin-Stevens Point**  
College of Fine Arts and Communication  
Division of Communication

Stevens Point WI 54481-3897  
715-346-3409; Fax 715-346-4769  
[www.uwsp.edu/comm/](http://www.uwsp.edu/comm/)

Michael Ogden  
Department of Communication  
Central Washington University  
Ellensburg, WA 98926

January 28, 2006

RE: Film and Video Studies Program Review

Professor Ogden:

Please let me take a moment to introduce myself. I am a Professor at the University of Wisconsin-Stevens Point, where I teach Media Studies in the Division of Communication. I am also the Director of Broadcasting and have served as the Coordinator of our Graduate Program. I am also on the Board of Directors for the Broadcast Education Association.

At your request, I have had an opportunity to review the Film and Video Studies program at Central Washington University. I think that you have put together a wonderful program and am impressed with the thoughtful way in which you have been able to bridge traditionally separate areas of study, and in the process, give students both the concepts (critical thinking skills, etc.) and the contexts (business and industry applications), while allowing them to select a specific skills set for study.

The core set of classes work well together and form an excellent foundation for students. The combination of history, criticism, aesthetics, and industry provides students, regardless of their specialization choice, the basic knowledge sets needed to pursue additional study.

In the two specialization areas, there is a good blend of beginning, intermediate, and advanced level work giving graduates of this program a step ahead of other students as they pursue careers in the industry or additional academic study in graduate school. I also like how the interdisciplinary nature of both specialization areas exposes students to differing theoretical and contextual ideas.

I do have two "concerns" about the program. From my brief review, it is not apparent that students will be exposed, let alone have a mastery of media writing. My own bias is that students must be exposed to descriptive writing (historical, etc.), critical writing, and media specific writing. If these types of writing are built into the curriculum, then I would feel very good about student abilities coming out of the program.

I am also concerned about the students' exposure to legal issues involved in film and video. In today's age of film, video, and personal communications technologies, it is especially crucial for students to understand the legal aspects surrounding creating, distribution, and consumption. Again, if the legal perspective is built into the classes, then I would feel very good about this program.

In short, I really like what I see in the program. I would have no reservations about recommending students to this program. I would even feel good about sending my own children to CWU's program in Film and Video Studies.

Should you have any question, please don't hesitate to contact me.

Mark A. Tolstedt  
Division of Communication  
University of Wisconsin-Stevens Point

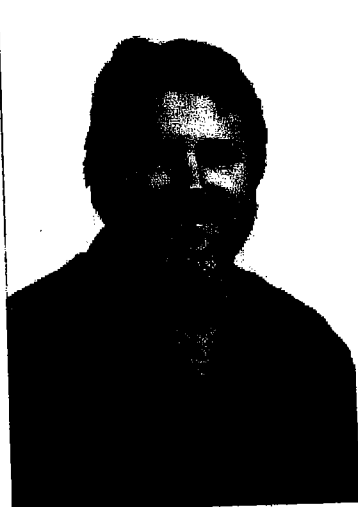
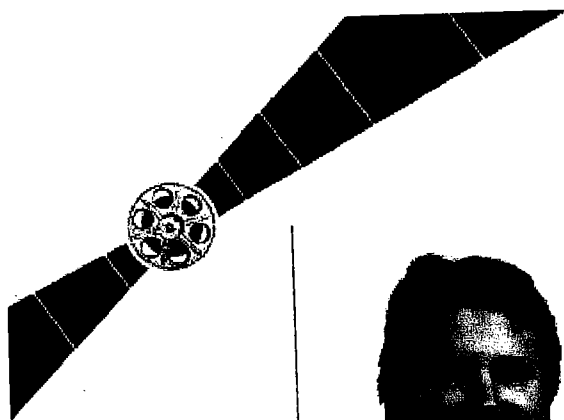
A handwritten signature in black ink, appearing to read "Mark A. Tolstedt", written over a horizontal line.

**RECEIVED**

JAN 30 2006

OFFICE OF UNDERGRADUATE STUDIES

DIVISION OF  
COMMUNICATION  
University of Wisconsin - Stevens Point



## Mark Tolstedt

- **B.A. Degree:** Pacific Lutheran University, Tacoma, WA (Psychology/Communication Arts)
- **M.A. Degree:** Northwestern University, Evanston, IL (Radio/TV/Film)
- **Ph.D. Degree:** Northwestern University, Evanston, IL (Radio/TV/Film)
- **Ph.D. Dissertation:** Micronesian Broadcasting and U.S. Foreign Policy: The Evolution of A Dependency.
- **Major Area of Concentration:** International Communication, Radio/TV Production & Criticism, Political Economy and Technology

## Courses Taught

Comm 190: Evolution of American Mass Media

Comm 250: Applied Media Aesthetics

Comm 251: Introduction to Broadcasting

Comm 252: Introduction to Radio Production

Comm 352: Advanced Audio Production

Comm 359: Topics in Broadcasting  
Technologies of Mass Communication  
Political Economy of Mass Communication

Comm 374: The Art of Criticism

Comm 720: Seminar in Mass Communication  
International Communication  
Cultural Studies and the Media  
Psychological and Sociological Theories of Mass Communication

## Director of Broadcasting

Appointed by Chancellor to coordinate broadcast related activities of a curricular nature. Faculty advisor for 90FM.





## CENTRAL WASHINGTON UNIVERSITY

January 30, 2006

Dr. Mark A. Tolstedt  
Division of Communication  
University of Wisconsin-Stevens Point  
Stevens Point, WI 54481-3897

Dear Dr. Tolstedt:

Thank you for your letter of January 28, 2006 (received via fax). I sincerely appreciate the time and effort it takes to review a new academic program and your thoughtful input is, indeed, invaluable.

I would like to address the concerns you raised in your letter regarding student "mastery of media writing," and "exposure to legal issues." In the Production Specialization, students are required to select two writing courses specific to their interests. The introductory courses in media writing or fiction writing serve as preparatory courses for more advanced writing in either news and documentary or fictional scriptwriting. Likewise, an advanced script writing for film and/or television class is provided if students wish to pursue scriptwriting further. As I'm sure you will also appreciate, writing skills are an essential learning outcome built into every level of the production sequence.

Regarding "exposure to legal issues," the required course in production management for film and video includes substantial instruction on regulatory and legal issues related to electronic media and the film industry. Likewise, integrated into the production courses are extensive discussions of copyright law, fair use, and contract law (freelance, work-for-hire, union and guild issues, etc.) related to production. Finally, a 400-level course in communication law is listed as an approved elective in the Production Sequence and students interested in pursuing a career as a film or television program producer are encouraged to take this course as well as consider a minor in business or marketing.

Again, I thank you for your review of the proposed Film and Video Studies interdisciplinary program and I hope I have adequately addressed your concerns. If you have any further questions, please do not hesitate to contact me... I would be happy to respond immediately.

Sincerely,

Michael R. Ogden, Ph.D.  
Associate Professor



PACIFIC  
LUTHERAN  
UNIVERSITY

Department of Communication  
and Theatre  
Tacoma, WA 98447-0003

253-535-7762 PHONE  
253-536-5063 FAX  
[www.plu.edu](http://www.plu.edu)

*Educating for Lives of  
Thoughtful Inquiry, Service,  
Leadership and Care*

January 14, 2006

Dr. Michael R. Ogden, Director  
Film and Video Studies Program  
Central Washington University  
Bouillon 225  
Ellensburg Washington 98926

Dear Professor Michael Ogden:

Allow me to be one of a host of academics and professionals to congratulate you on the design of your interdisciplinary BA degree program in Film and Video Studies at Central Washington University.

I appreciate the way you have woven together the scholarly, artistic and professional aspects of this vigorous field. The foundational grounding in history and theory of television and film are often overlooked in a limited production degree. And many universities try to offer classes in theory of film and television without offering the students a chance to experience the trials and triumphs of the art of the product. But the design of your degree offers students rigorous study in all of these aspects of the discipline.

What I admire most is how you developed a symbiotic relationship among a variety of traditionally disconnected disciplines to form a degree that examines the complexities of the moving image. As a scholar of international and intercultural communication, I was delighted to observe how you integrate international cinema into your program. On some campuses these classes might be in competition for students, but you've designed a degree where these classes work together for the students' best interest—not the best interest of any one particular disciplines'.

I wish you every success in promoting this unique program to Central Washington University and the Washington State Higher Education Coordination Board. It is my earnest belief your interdisciplinary BA degree program in Film and Video Studies may be unparalleled in the United States. I trust your university and HECB will recognize the value of such an innovative project. I know those of us teaching in broadcasting and film throughout the state and the nation applaud your valiant efforts. Bravo!

Sincerely,

Joanne M. Lisosky, Ph.D.  
Associate Professor  
Communication and Theatre Department  
Pacific Lutheran University  
12180 Park Ave S  
Tacoma WA 98498

**RECEIVED**

**JAN 30 2006**

OFFICE OF UNDERGRADUATE STUDIES



Associate Professor of Communication

# Joanne M. Lisosky

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## PROFESSIONAL PROFILE

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### Education

Ph.D., Communications--University of Washington, Seattle, Washington.

Dissertation: *Controlling Children's Channels: A Comparison of Children's Television Broadcast Policies in Australia, Canada and the United States*

M.A., Communications--Southwest Missouri State University, Springfield, Missouri.

Thesis: *Where the Girl's Aren't: Children's Perceptions of Gender Characterizations on Saturday Morning Television*

B.A., Journalism--University of Nevada-Reno, Reno, Nevada.

Emphasis: Broadcast Journalism.

A.A., Accounting--Hudson Valley Community College, Troy, New York.

Minor: Data Processing.

### Academic Experience

April-May 2003 Visiting Fulbright Scholar--Makerere Univeristy, Kampala, Uganda.

1995-present Associate Professor-Pacific Lutheran University, Tacoma, Washington.

1993-1995 Lead Teaching Assistant-University of Washington, Seattle, Washington.

1991-1993 Graduate Teaching Assistant and Media Lab Supervisor-Southwest Missouri State University, Springfield, Missouri.

1992-1993 Instructor-Drury College, Springfield, Missouri.

### Service

*Department/School Service*

Faculty Advisor for the student chapter of the Society of Professional Journalists.

Faculty Advisor for three issues of student publication, *Rhetorical Questions* (undergraduate student academic journal 1998-2001)

Faculty-supervised between 9 to 21 internships per year. (1995-2001)

*University Service*

Faculty advisor for the student newspaper, *The Mast*.

Consultant to student television and radio stations.

Conducted various reporting seminars for student newspaper and television station.

Elected by the faculty to serve on the Student Life Committee (2003-2006)

Elected by the faculty to serve on Educational Policies Committee(1999-2003) Secretary for EPC (2000-2001)

Women's Studies Committee (2003-2004)

Conducted over two dozen Small Group Instructional Diagnostics for fellow faculty members.

Women's Center Advisory Committee.

Women's History Month Banquet planning committee and host (1998).

Participated in panel discussion: "Sex, Lies, and Politics" held on Pacific Lutheran University (1998).

Member of Pacific Lutheran University's Legal Studies Committee (1997-present).

Facilitated Norwegian Teachers seminar program. (Produced video tape presentation 1996-1997)

### *Professional Service*

Secretary of the Board of Directors, National Academy of Television Arts and Sciences, Seattle-Northwest Regional Chapter (1999-present).

Panel Leader for Student Emmy Award jury (1999-present)

Academic consultant, UNESCO, Nairobi (September–December 2002 *sabbatical year*)

Lead research coordinator for Teen Media & Violence Curriculum at Seattle Public Schools (2000-2004).

Assistant and Facilitator for the Institute for Educational Inquiry Educational Writers seminar, Seattle (1998-2002).

### *Community Service*

Town Meeting, Seattle, Panelist for "The Media and the War: Fair, Balanced, and Accurate Coverage?" sponsored by Washington News Council, Seattle Media Forum, and Society of Professional Journalists (April 2003)

Volunteer instructor in media literacy, 5th grade—Lister Grade School, Tacoma. (Prepared and delivered several lessons on media literacy 1998-1999)

Volunteer KPLU-FM Fund drives (1996-present; also facilitated volunteer training workshops).

Volunteer kitchen help at homeless mission, Christmas Day (1995, 1997).

MS Walk-a-thon and recorded bi-monthly newsletter on tape for the blind with MS (1991-1996).

Volunteer for homeless daycare in Springfield, Missouri (1992).

Secretary for the Ozarks Literacy Council (1991-1992).

## **Professional Experience**

1992-93—Director of Communications-Ozarks Public Television, Springfield, MO. Also producer and host of weekly news program.

1991-1992—Community Outreach Coordinator-Ozarks Public Television, Springfield, MO.

1989-1991—Membership Director-Ozarks Public Television, Springfield, MO.

1989—Freelance Producer-Ozarks Public Television, Springfield, MO. Producer of historical documentary series.

1986-1989—Major Accounts Sales Representative and Special Sections Coordinator-The Missoulian, Missoula, MT.

1985-1986—Systems Manager-Cable Marketing, Inc., Missoula, MT.

1983-1985—Master Control Engineer, Producer/Director, Volunteer Coordinator-KNPB/Channel 5, Public Broadcasting, Reno, NV.

1982-1984—Producer/Director-University of Nevada-Reno, Office of Communications and Broadcasting, Reno, NV.

1982-1983—Assistant News Director, weekend news anchor-KRNO-FM, Reno, NV.

## **Professional Productions**

2003—UNESCO Promotional video for Community Multimedia Centres

1992-1993—Producer/ Talent "Ozarks News Roundtable" weekly news discussion program.

1992-1993—Originator/Producer/Talent "Ozarks Close-up" weekday morning talk show.

1989—Producer/Director/Researcher/Writer for 50-minute documentary: "Pieces of the Frame: What Made Springfield Grow."

1985—Associate Producer/Writer/Talent for hour-long educational program outlining the workings of the Nevada Legislative Council Bureau.

1984-1985—Reporter/Associate Producer "Capitol Issues: A Channel 5 Forum" bi-weekly news program

(February, 2004)

Pacific Lutheran University  
Communication and Theatre  
Tacoma, WA 98447-0003  
Office (253) 535-7778

**Contact**

COLLEGE OF ARTS AND SCIENCES

Department of Journalism and Mass Communications  
MSC 3J  
New Mexico State University  
P.O. Box 30001  
Las Cruces, NM 88003-8001

Telephone: (505) 646-1034  
Fax: (505) 646-1255  
<http://www.nmsu.edu/~jrnalism>



Jan. 23, 2006

Dear Review Committee:

I am writing this letter of support for the proposed Film and Video Studies Program at the request of Michael Ogden. In my view the plan is quite comprehensive and includes areas that offer valuable educational experiences for future students. The philosophical framework allows for the relative overlap between existing courses and curricular goals, and the newly proposed specializations. Following the two major areas, critical studies and production, the program appropriately begins specialization at the junior level, creating effective focus and emphasis for each area. The categories are well developed and allow for the deep study of a range of topics within the individual disciplines. Coverage also allows for the integration of converging applications and technologies, such as those occurring in digital cinema and video production.

Faculty support and staffing considerations will need serious thought, as will the technological concerns. But these issues seem to have been anticipated by the authors of this proposal who plan to integrate the new program offerings into the existing curricular design and facilities.

In my view the proposal should be given serious consideration. In the age of converging technology in the creative media arts, such a program would be well suited to the evolving demands of media production and creative design in the film and broadcast worlds.

Sincerely,



T. Robin Riley

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**Robin Riley Ph.D.**

Assistant Professor  
Journalism & Mass Communication  
New Mexico State University  
505-646-5758  
rileytr@nmsu.edu

Area of Instruction: Broadcast journalism, television production, Mass Media Ethics

Faculty Since: 2006

Credentials: Ph.D. University of Utah  
M.Div. Graduate Theological Union  
B.A. Walla Walla College

**Biographical sketch:**

Dr. Riley just began teaching at the New Mexico State University as the Broadcast Journalism professor. He has been assigned the role of liaison between the department and the public radio and television operations (KRWG). He spent the last seven years teaching in the Electronic Media program at the University of Cincinnati teaching as a generalist with emphasis in Media Criticism and Mass Media Ethics. He earned tenure and promotion there last year. He currently teaches a range of courses including Studio Television, Scriptwriting and Performance, Television News Writing, and Radio News Writing. Dr. Riley has contributed to curricular reform and design at three institutions, New Mexico State University, University of Cincinnati, and Kansas Wesleyan University. He has been involved with studio television production for 10 years and has initiated numerous student productions including: *Coyote Campus News* (Kansas Wesleyan University), *VYB Lee University*, *Campus Television* (Northwestern College) and *513-Variety* (University of Cincinnati).

Dr. Riley has done research in the area of popular culture and electronic media and applied aesthetics. He published a book, *Film, Faith and Cultural Conflict*, on the controversy surrounding Martin Scorsese's film *The Last Temptation of Christ*. Professor Riley has been actively involved with the Broadcast Education Association as a panelist, moderator, presenter, and is the current Chair of the Production, Aesthetics and Criticism Division. His study of studio television and the production process garnered him a BEA award and was featured in its publication, *Feedback*. Dr. Riley has also contributed research presentations at the National Communication Association and Visual Communication Association conferences.

**Appendix F**  
**Library Letter**





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## CENTRAL WASHINGTON UNIVERSITY

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Date: January 17, 2006  
To: Linda Beath  
From: Tom Peischl  
Subject: Film and Video Studies Major

Professor Toni Culjak, Chair, Department of English notified me of the pending Film and Video Studies (FVS) major request moving through the governance process. She discussed the following factors:

1. The English department has a film collection numbering close to 500 titles that will be used for this major.
2. Professor Liahna Armstrong, who will teach many of the courses, has a personal collection in excess of 500 titles and will use her personal collection extensively.
3. The Brooks Library already holds the "basic" motion media and documentaries necessary for FVS.
4. The Brooks Library already has adequate serial holdings in the proposed major.
5. The English department is seeking grant assistance to support this major.
6. The foreign languages department has and is buying foreign film packages to support the major.
7. Professor Culjak indicated that the faculty supporting and teaching the FVA program anticipate the need for an additional 30 to 50 film/video titles per year at a cost of \$15 to \$30 item. This total, \$1,500, will not unduly add duress to the established motion media budget.

The library supports the FVS major request based on these factors. We will monitor this program, as we do all new requests, to determine the long-range impact on the library purchasing budget.

Copies:  
Pat McLaughlin  
Anna Creech  
John Streepy  
Rodney Bransdorfer

**James E. Brooks Library**  
**Library Services**  
400 East University Way, Ellensburg, WA . 98926-7555  
Office: 509-963-1901 . Fax: 509-963-3684  
Web: <http://www.lib.cwu.edu>

**Appendix G**  
**Letters of Support**



Dear Board:

I am highly impressed with the Department of Communication's proposal to add a Film and Video Studies track to their program of study. Congratulations to Michael and this colleagues for addressing all aspects of our business.

This course of study will prepare students for careers within the fields of broadcast and film. As a professional in the field I, can assure you that as students who earn degrees through this program will be well qualified to hit the ground running. Central will add its program to the few others in the state of Washington who provide students with this course of study.

As media sources converge through new technologies, it is no longer acceptable that newly minted communications students have narrow course-work on their resumes. They must be broadly exposed to video, film and web production. They must also have excellent writing skills. CWU's communications faculty has prepared a program that will educate them well.

I highly endorse approval of this program.

Sincerely,

Margaret E. Achterman  
Digital News Production  
Grass Valley

400 Providence Mine Road  
P.O. Box 599000  
Nevada City, CA 95959-7900  
USA

1 530 478 3000 Main  
1 530 478 3808 Facsimile

[www.grassvalleygroup.com](http://www.grassvalleygroup.com)

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**Peg Achterman, Digital News Training -- Grass Valley:**

Peg Achterman has been a news products instructor and developer for three years. She has traveled the Americas and Europe teaching news room employees the joys of non-linear editing and digital workflow. Peg joined TGV after 17 years in the local television news business. Much of her career was spent at KING Television in Seattle where she was a TV News Photographer. The highlights of this shooting career included regional National Press Photographer Association awards and service as a national judge for the NPPA Photographer of the Year and Station of the Year competitions. Memorable stories span Western Washington State's big news years -- including following Washington apples to Japan, candidates on the trail and WTO protesters on the streets -- as well as the usual campaigns, earthquakes and floods.

Peg is a graduate of the University of Washington where she was a member of two national championship rowing teams. She holds a master's degree in Broadcast Journalism from Syracuse University's Newhouse School of Communications. Following her first job as a full-time photographer in Anchorage, Alaska (KTUU), Peg accepted a teaching position in the Peoples' Republic of China. There she witnessed the student strikes and protests of Tiananmen Square in 1989.



Professor Michael Ogden  
Bouillion 225  
400 E. University Way  
Ellensburg, WA 98926

November 29, 2005

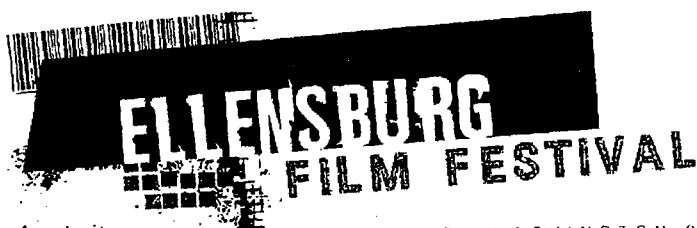
Dear Professor Ogden,

Thank you for the opportunity to provide a review of the proposed Film and Video Studies Program at Central Washington University. I am one of the co-founders of the Ellensburg film festival, a volunteer liaison for the Washington State Film Office's project assisting filmmakers in finding locations, and an independent filmmaker and screenwriter in Ellensburg. My educational and professional background includes advanced study of media, emerging electronic communication technology platforms, and free speech issues from theoretical, legal and marketing viewpoints.

Central Washington University's proposed Film and Video Studies Program is a well balanced, flexible approach to providing students a film school option in the Pacific Northwest and beyond. The program provides students with an opportunity to study film from a variety of perspectives including, but not limited to, classical critical film studies, production oriented specialization, and, an innovative visual literacy minor meeting the needs of teachers educating the next generation of students in a world with rapidly evolving forms of media. Notable strengths exist in the writing program across both the film studies and production specializations. Conversely, the most glaring weakness is the lack or purposeful de-emphasis of technology based technical training in topics such as computer animation. However, because this is a new program located in one of the world's top technology sector regions, the opportunities to adapt and seek public-private partnerships for the newer interactive digital media platforms uniquely position the program for future growth in the area of computer assisted technology.

The program clearly fills a void in the Pacific Northwest for a comprehensive four year educational opportunity for students who desire to pursue a production specialization with a four year degree and those who wish to pursue critical film studies in the region. On the production side there are quite a few technical training programs, a handful of high school programs, community colleges, and private vocational schools. Additionally, there are many classes and workshops available through non-profits and others providing short term night and weekend classes. Most, if not all, of these options do not provide the student with the opportunity to become more than a technician which the breadth of a four year program within a liberal arts context does allow.

An extraordinary strength of the program across both the critical film studies and production specializations is the breadth and depth of the writing training and opportunity available to students. In addition to the writing opportunities embedded in the core requirements, available elective courses focused on effective writing in addition to the standard Narrative Screenwriting and Advanced Screenwriting for Film and Television courses include: Writing Across the Media which emphasizes the integration of print news writing, public relations writing, and broadcast news writing; Broadcast Advertising and Scriptwriting which focuses on writing effective radio and television commercials, promotional copy, and video scripts. Treatments and storyboarding are also covered in this course; Directing TV & Film which includes components related to the writing process as it extends into production; and, finally, Theory of Play Production which includes a script analysis component. A cursory examination of other American film



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schools seems to suggest that the program as currently constituted may result in one of the strongest writing components in film studies programs in the United States if not the strongest.

Another high point of the program is the comprehensive opportunity to study film from cultural and anthropological perspectives. The program offers an extensive selection of critical film studies by region, by ethnic group, by cultural constructs of politics, religion, and by history. Opportunities to create greater depth in the program in these areas could include the addition of a Pacific Rim film studies survey course that would focus on indigenous films and filmmaking in British Columbia, Australia, New Zealand, Mexico, Korea and others. While there is an offering in Hispanic film, it does not focus on the dominant cultural Hispanic sub group in our area, Mexican Americans. Offering a course in Chicano film studies would add much needed depth to the subject. It should be noted that Central Washington already has a significant Mexican American presence. Within a few years, Central Washington will be home to an overwhelmingly Hispanic population of mostly Mexican ancestry. Similarly, the program is well situated to offer a course in Native American Film Studies by virtue of our place and proximity to many northwest tribes and native artists.

The Visual Literacy Minor positions the program as one of the most innovative film studies departments in the country and the world. Emerging only within the last decade as a field of study, visual literacy strives to recognize the ever developing cultural preference for multi-modal and multi-media communication personalized and on demand to the individual as a powerful methodology for learning. The minor program seeks to provide training for new educators in using visual literacy as a tool in the classroom to bridge the gap between and promote traditional literacy in reading and writing. While many film studies programs provide one or two courses in visual literacy, it would appear the Central Washington University is one of the first institutions to actually move forward in a leadership role in the academic community by presenting this innovative minor program. It will undoubtedly become a model for other programs and another strong draw for potential students in the education program.

The most notable weaknesses in the program are found in the production specialization option in the areas of digital animation and the recording arts. Most students in order to transition into the decision making capacities the program ultimately hopes to create critical thinkers for, will need some level of skills which make them valuable to prospective employers. Unfortunately, many of the high demand skills require a lot of face time on relatively expensive computer set ups with relatively expensive software. This is further compounded by the difficulty in recruiting instructional staff with the requisite educational and technical background to teach these classes. The problem is in turn again further complicated by the incessant need to replace equipment and software to stay up to date. For a start up program not located in the New York or Los Angeles areas, de-emphasizing these two areas of computer assisted technology may well be the most prudent course until the program actually gets underway for a variety of rational reasons.

Another issue related to geography which may effect the production specialization is the separation from established, traditional media markets. The program probably does not adequately address the needs of students to find internship and practicum opportunities as it is currently constituted. However, Central Washington University is in close proximity to a large regional hotbed of interest in interactive media and mobile content. To the extent that the university can forge public-private partnerships in third screen media, it has the opportunity to train students for the next wave of content production for mobile devices. Future development of additional production specialization elective coursework should focus on this emerging opportunity

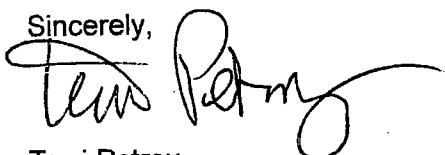
for graduates in mobile content production, which by all estimations will supplement and not supplant existing television and film content production.

On the other hand, it should be noted that the Critical Film Studies component stands to benefit tremendously from Central Washington University's location at the center of many highly regarded film viewing outlets. Most notably is the close proximity to numerous high profile film festivals in the Pacific Northwest including the Seattle International Film Festival, the Vancouver International Film Festival, and the Portland International Film Festival. Smaller fests such as the Port Townsend Festival, The Olympia Film Festival, The Hazel Wolfe Environmental Film Festival and others provide nearby opportunities for seeing film that doesn't find its way into typical commercial distribution channels.

Local opportunities include the Classic Film Series on campus, the Videmus Film and Lecture Series on campus, the anthropological film festival and others. Easily accessible within the community is the Ellensburg Film Festival which just concluded an extremely successful first year, the Progressive Film Series which has featured an impressive selection of activist documentary films on a nearly monthly basis for some time, and an emerging summer film series at Gallery One in downtown Ellensburg. Additionally, Ellensburg hosts more facilities for viewing film both commercially and in non-traditional settings than many cities with much larger populations. There could not be a better time in terms of opportunity to find internships and practical opportunities related to the Critical Film Studies specialization of the Film and Video Studies Program.

In closing, it has been my great pleasure to watch the development of this program from the outside as a community member. Furthermore, it has been extremely exciting to review the proposed Film and Video Studies program and to find that it has been so carefully constructed, well balanced and innovative in terms of overall media and communications theory. Again, thank you very much for allowing me the opportunity to participate in the review process. I can be reached at (509) 933-1652 and would be happy to provide further input as my schedule permits.

Sincerely,

A handwritten signature in black ink, appearing to read 'Terri Petrey', with a stylized, flowing script.

Terri Petrey



## CENTRAL WASHINGTON UNIVERSITY

January 30, 2006

Ms Terri Petrey  
Ellensburg Film Festival  
P.O Box 1071  
Ellensburg, WA 98926

Dear Ms Petrey:

Thank you for your letter of November 29, 2005. I sincerely appreciate the time and effort it takes to review a new academic program and your thoughtful input is, indeed, invaluable.

I would like to address the concern you raised in your letter regarding "digital animation and the recording arts." As you correctly point out in your extensive review of the proposed program, digital animation is an expensive specialization to start-up. Whereas, much of the post-production that takes place in the courses in the Production Sequence take advantage of state-of-the-art nonlinear editing software as well as compositing, you are correct in pointing out that investing in advanced digital animation technology is presently beyond the scope of our program at this early juncture. This is not to say that such a specialized track could not be added to the program at some future date as student demand and resources warrant.

Regarding concerns over geographic separation from media markets; we have been successful in placing students into high-profile internships in Seattle and California as well as with Yakima, Spokane, and Tri-Cities TV stations and even a few independent film productions in Central Washington. Much of this success has been due to efforts of students pursuing such internships as well as personal contacts of instructors in the program. One mechanism to address your concern might be the recent invitation to contribute to a Princeton Review of academic programs in film and video by the Academy of Television Arts & Sciences Foundation. This will afford an opportunity to increase our exposure to potential students as well as inform potential employers and internship sites of the quality of our program and, thus, our students.

Again, thank you for your review of the proposed interdisciplinary Film and Video Studies program. I hope I have adequately addressed your concerns. If you have any further questions, please do not hesitate to contact me.

Sincerely,

Michael R. Ogden, Ph.D.  
Associate Professor





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## CENTRAL WASHINGTON UNIVERSITY

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Faculty Senate Curriculum Committee, et.al.

On behalf of the English department, I wish to express support for the creation of the interdisciplinary Film and Video Studies Program. To this end, I am pleased to approve the inclusion of the following as required and electives courses in the program:

COM 361/ENG 361. The History of Narrative Film  
COM 362/ENG 362. The History of Television  
COM 363/ENG 363. The History of Documentary  
ENG 316. Narrative Screenwriting.  
ENG 344. Film Theory & Criticism  
ENG 360. World Cinema  
ENG 416. Advanced Screenwriting for Film and Television.  
ENG 461. Studies in Race, Ethnicity, and Culture in American Film and Television.  
ENG 462. Studies in Narrative Film and/or Television Genres.  
ENG 463. Studies in the Film Auteur

The department welcomes the opportunity to be a part of the program.

Sincerely,

Toni Culjak  
Chair  
Department of English



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CENTRAL WASHINGTON UNIVERSITY

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November 28, 2005

Dr. Toni Culjak  
Chair  
Film and Video Studies Program Development Committee

On behalf of the Anthropology Department, I wish to express support for the creation of the interdisciplinary Film and Video Studies Program. To this end, I am pleased to approve the inclusion of the following Anthropology courses in the program:

ANTH/COM 351. Visual Anthropology (4).  
ANTH/COM 380. Nonverbal Communication (4).

Last summer Dr. Lene Pedersen and I had a long conversation with Prof. Michael Ogden about how to develop mutually beneficial collaboration between the Film and Video Studies Program and our Visual Anthropology Program. We shared some ideas about how to facilitate this, and look forward to further work in this direction.

With best regards,

Kathleen Barlow  
Assoc. Prof. and Chair



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CENTRAL WASHINGTON UNIVERSITY

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October 22, 2005

To: Dr. Toni Culjak, Chair  
Film and Video Studies Program Development Committee

From: Joshua S. Nelson  
Professor of Japanese and Chair  
Department of Foreign Languages

Re: Film and Video Studies Program

Dear Toni,

On behalf of the Foreign Languages department, I wish to express support for the creation of the interdisciplinary Film and Video Studies Program. To this end, I am pleased to approve the inclusion of the following Foreign Languages courses as electives in the program:

CHIN 461. Chinese Cinema (4)  
FR 460. French Cinema (4)  
GERM 464. German Cinema (4)  
JAPN 462. Japanese Cinema (4)  
RUSS 463. Russian Cinema (4)  
SPAN 446. Hispanic Cinema (4)

The department welcomes the opportunity to be a part of the program.

Sincerely,



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CENTRAL WASHINGTON UNIVERSITY

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October 26, 2005

Dr. Toni Culjak  
Chair  
Film and Video Studies Program Development Committee

Dr. Culjak,

On behalf of the Philosophy Department, I wish to express enthusiastic support for the creation of the interdisciplinary Film and Video Studies Program. This is an exciting and innovative addition to the CWU curriculum, and will undoubtedly serve the needs of our students in this age of expansive media. To this end, I am pleased to approve the inclusion of the following Philosophy and Religious Studies courses as electives in the Critical Studies and Film/Video Production specializations of the program:

PHIL 402. Ethics and Film. (5) An examination of ethical theories and themes in film, including the ethics of filmmaking. Films will be selected from a wide range of possibilities, including foreign productions.

RELS 402. Religion and Film. (5). An examination of religious themes in film, including the portrayal of specific religious traditions and sacred narratives. Films will be selected from a wide range of possibilities, including foreign productions.

Sincerely,

Jeffrey W. Dippmann, Ph.D.  
Acting Chair, Associate Professor  
Philosophy Department



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CENTRAL WASHINGTON UNIVERSITY

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November 21, 2005

Dr. Toni Culjak  
Chair, Film and Video Studies Program Development Committee

On behalf of the Sociology Department, I wish to express support for the creation of the interdisciplinary Film and Video Studies Program. To this end, I am pleased to approve the inclusion of the following Sociology courses in the program:

COM/SOC 369. Mass Media & Society (4).

The department welcomes the opportunity to be a part of the program.

Sincerely,



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CENTRAL WASHINGTON UNIVERSITY

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DATE: November 1, 2005

TO: Faculty Senate Curriculum Committee, Film and Video Studies Minor Creation Committee,  
and Other Interested Parties

FROM: Dr. Todd Schaefer, Associate Prof. and Chair, Political Science

RE: Film and Video Studies Minor

CC: Dr. Toni Culjak, Chair, FVS Minor Creation Committee

To the Committees and Whoever Else It May Concern:

As Chair and on behalf of the Political Science Department, I would like to formally offer my support for the creation of an interdisciplinary Film and Video Studies minor, and for our Department's involvement in such a program. To this end, I am pleased to approve the inclusion of our course, POSC 441: Politics and Film (previously a special topics course that has just been converted under the auspices of Dr. Matt Manweller in our Department), included as an elective in the Critical Studies specialization of this prospective program. Indeed, we believe such a course provides a necessary political perspective to topics within this minor.

Thank you considering my comments, and likewise thanks for your time and effort in developing this program. If you have any questions or need anything else, please contact me.

Sincerely,

Todd M. Schaefer  
Associate Professor and Chair  
Political Science Department



## CENTRAL WASHINGTON UNIVERSITY

November 21, 2005

TO: Film and Video Studies Program

FROM: Scott R. Robinson, Chair, Theatre Arts

On behalf of the Theatre Arts Department, I wish to express support for the creation of the interdisciplinary Film and Video Studies program. To this end, I am pleased to approve the inclusion of the following Theatre Arts courses as electives in the Critical Studies and the Film/Video Production specializations as specified in the program information:

- **TH 166. Theory of Play Production (3).** Theories of production are examined through basic script analysis, protocol procedures, job descriptions, and communication.
- **TH 268. Lighting Technology (2).** Applied study of lighting instruments, lighting accessories, hanging, cabling, focusing, lighting control systems, safety, maintenance, and inventory control. Participation in production work is required.
- **TH 356. Theatre Sound (3).** Prerequisite, TH 166. Design, operation and technology of theatrical sound systems.
- **TH 368. Stage Lighting (3).** Prerequisites, TH 266 and TH 268 or permission of instructor. Study of electricity, optics, color, distribution, projecting, drafting, lighting paperwork, and methods for lighting productions.
- **TH 475. Acting for Film and Television (3).** Prerequisite, TH 344. Study and practice of the techniques of performing for the camera and of recording voice-overs. May be repeated for credit.

The department welcomes the opportunity to be a part of the program and would love to discuss further offerings which may be appropriately incorporated into the new Film and Video Studies program.

Sincerely,

### *Theatre Arts*

400 East University Way • Ellensburg WA 98926-7460 • Office: 509-963-1766 • Fax: 509-963-1767

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